

La Peña

Cultural Center | Restaurant
3105 Shattuck Oct. 1976

sunday	monday	tuesday	wednesday	thursday	friday	saturday
					1 **Pena Concert.** Songs from Two Brothers: Dan Goldensohn and Gary Lapow, 9 pm, $2.	2 **West African Dance Ensemble** presenting authentic dances of Africa, 9 pm, $2.
3 **Benefit** for Barlow Benavidez Committee Against Police Crimes. Donation. Music, Speakers, Film. 8 pm, $2.	4 **Closed.**	5 **Martes Popular.** Bolivian Dinner $2.75 Free Conert 9 pm.	6 **Benefit:** Geronimo Pratt Defense Committee 8:30 pm. Donation. Program to be announced.	7 **Insight Exchange Film Series.** *Last Grave at Dimbaza* (South Africa). Speaker: African Liberation Support Coalition. 7:30 & 9:30 pm, $2.	8 **Jornada Por Chile:** The Continental Struggle in Latin America. 8:30 pm. $1.50 includes an empanada and a glass of wine.	9 **Special Pena Film Showing, tonight only:** *The Battle of Algiers* 7:30 & 10 pm, $2.
10 **Community meeting with BAWAR,** Bay Area Women Against Rape. 2 pm. Pena Concert with folksinger-poet Jim Page from Seattle. 8:30 pm, $2.	11 **Closed.**	12 **Martes Popular.** Native American Dinner 2.75. Free Concert 9:30 pm.	13 **Benefit:** NAPA: Network Against Psychiatric Assault. Film showing of *Hurry Tomorrow,* speakers, 8 pm. $2 donation.	14 **Insight Exchange Film Series.** *Blow for Blow* 7:30 & 9:30 pm, $2.	15 **Pena Concert.** Good Old Persons with fiddlin' at its best. 9 pm, $2.	16 **Pena Jazz Concert.** Performing for the first time at La Pena: The Charles Moffett Family, 9 pm, $2.
17 **Benefit.** Olga Talamante Defense Committee in behalf of Argentine Political Prisoners. Film: *Union Maids,* 7:30 & 9:30 pm, $1.50 donation.	18 **Closed.**	19 **Martes Popular.** Brazilian Dinner $2.75. Concert 9:30 pm.	20 **Benefit.** Bell-Uribe Legal Defense Fund. 7:30 pm, donation. Film: *On the Battlefield* donation $1.50.	21 **Insight Exchange Film Series.** *Los Ninos Abandonados* and *Things of My Life,* 7:30 & 9:30 pm. $2.	22 **Bebe-K-Roche** at La Pena, 9 pm, $2.	23 **Pena Reggae Fiesta** with OBEAH from Jamaica, 9:30 pm, $2.75.
24 **Pena Concert.** Los Viajeros singing the songs of Latin and North American struggle. 8:30 pm, $2.	25 **Closed.**	26 **Martes Popular.** Colombian Dinner $2.75. Free Concert 9:30 pm.	27 **Benefit.** Viva Inez! Nat. Defense Comm. with music of Los Cucarachas, Blackberry, and the Lightning Bugs, speakers. 8:30 pm, $2 donation.	28 **Insight Exchange Film Series.** *I Am A Fugitive From a Chain Gang* and *We're Alive,* 7:30 & 9:30 pm, $2.	29 **Benefit.** KPFA.	30 **Benefit.** Chilean Refugee Comm. and OPHRICH, Office for Political Prisoners and Human Rights in Chile, music, theater, speakers. 8:30 pm. $2 donation.
31 **Benefit.** Bay Area Comm. to Reopen the Rosenberg Case. Film: *The Unquiet Death of Ethel and Julius Rosenberg.* Speakers. 8:30 pm, $2 donation.						

Latin American Dinners from 6 to 10 P.M.
serving beer, wine and punches

tel: 849-2568

Programs are subject to last-minute changes.

Exhibit of International Graphics



Malaquias Montoya

La Peña

cultural center restaurant

3105 Shattuck Avenue
Berkeley, California 94705

Bulk Rate
U.S. Postage
Paid
Berkeley, CA
Permit No. 22

Address Correction Requested

La Peña

The tradition of Peñas began in Latin America, especially in Chile and Argentina, decades ago when peasants constructed temporary huts to provide a communal space to celebrate fiestas and holidays. From the beginning they served as social centers where people could gather, converse, sing, and eat together. With the tremendous migration from countryside to city, Peñas were established in urban areas.

In Chile in the 1960's Peñas played a crucial role in the emergence of the New Chilean Song, a song of struggle deeply rooted in traditional folklore which spoke of contemporary social, economic, and political issues. The best example was La Peña de los Parra in Santiago organized by such people as Los Parra, Victor Jara, Quilapayun, and Inti-Illimani. We follow in their spirit and example.

Since the military coup in Chile in 1973 and the dispersion of Chilean refugees throughout the world, Peñas have been created on other continents. La Peña in Berkeley is a cultural center and restaurant dedicated to the diffusion of the popular cultures and foods of Latin America. We feature nightly cultural presentations focusing on Latin America but also including events from Third World nations as well as progressive cultural forms of the U.S. To the best of our knowledge La Peña in Berkeley is the only one presently operating in the U.S.

La Peña was organized by a group of Latin and North American people committed to the spreading of the culture of Latin America and the breaking down of artificial barriers which divide our hemisphere. Many people who share these ideals have and continue to donate their labors to La Peña. We offer our facilities at least one night per week to Bay Area community organizations for educational and fund-raising activities.

INK WORKS
LABOR ★ DONATED

Jornadas por Chile

La Peña is having a series of Jornadas por Chile (Chile Days). Each month the Jornada will center on a theme dealing with one aspect of the Chile Solidarity Movement, such as Human Rights, Legislative Work, Boycott, etc. The theme for each monthly Jornada will be developed with the participation of groups working in solidarity with Chile, and with groups working on the same general themes but not active in the Chile Solidarity Movement.

Our objectives in presenting the Jornadas are to spread information on the situation in Chile and to encourage participation in specific work to support the Chilean people's struggle against the dictatorship and its repressive policies. At the same time, we hope to show the relationship between Chile and other struggles here in the United States and in other countries.

The first Jornada, May 15, dealt with the Theme of Human Rights, the second, June 19, with Congress and Liberation, the third with Cuba and Chile: The Current Situations in Both Countries.

This month, in commemoration of the anniversary of the death of Che Guevara in Bolivia, the Jornada will focus on the continental struggle taking place in Latin America. Speakers will include members of PSP (Puerto Rican Socialist Party), NICH (Non-Intervention in Chile), M.A.S.A. (Anti-Imperialist Movement for Socialism in Argentina, and NACLA (North American Congress on Latin America). There will also be entertainment and a special slide show on the life of Che Guevara.

Blow for Blow

Coup for Coup is an inspired account of a successful wildcat strike by women garment workers in Rouen, France. A collective of over 100 workers, students, film makers and performers produced this film, voting on each scene which was first videotaped. The content is sweeping, problems of low wages, poor working conditions and speeded exacerbated by lack of support from the union and traditional responsibilities at home. The climax comes when the women workers subject their boss—blow for blow—to the same indignities and injustices they face on the line. *Blow for Blow* is an exhilarating experience that shows the strength and power of women—or working people in general—when they unite and struggle for common interest.

Cosas de Mi Vida—Things of My Life

Cosas de Mi Vida focuses upon the details of the life of Anselmo Aguascalientes, born into poverty and orphaned at age seven, a musician in a small Mexican town.

Chick Strand's passionate involvement with the subjects and her unyielding commitment to extend the boundaries of cinema make her one of the most extraordinary filmmakers working today, treading that narrow borderline between straight documentary and of cinema make her one of the most extraordinary filmmakers working today, treading that narrow borderline between straight documentary and visionary art.

Last Grave at Dimbaza

Last Grave at Dimbaza was shot illegally in 1973–4 by members of the South African resistance. (Its shooting plan probably duplicated that of its predecessor, *End of Dialogue,* filmed by the outlawed Pan African Congress. This group posed as educational filmmakers, and also shot footage with hidden cameras.) Both these films are educational, but not in the way the Union of South Africa authorities supposed. This film gives the most recent and accurate testimony about the systematized brutality of apartheid. Although punctuated by outbreaks of physical violence, life for the South African blacks (and for whites too, by implication) under apartheid is psychologically violent all the time: they are forced to live in ghettoes surrounded by barbed wire, to produce identity cards upon a moment's notice (under threat of imprisonment), to work at domestic labor and in the deepest recesses of the mines. Families are separated by economic necessity; lives degenerate under the influence of ghettoization and illegally manufactured alcoholic brew.

I Am A Fugitive From a Chain Gang

A landmark "social realism" film released in 1932, *Fugitive* sparked a public outcry against the chain gang system and motivated the formation of prison reform groups. It is a well crafted story about a World War I hero who finds no work in the post-war economy, becomes a drifter, and is arrested for a crime he didn't commit. Deals uncompromisingly with a sadistic brutality with which the unnamed state treats its prisoners, and has a clear perspective that our "criminals" are an oppressed class created by our society. Directed by Mervyn LeRoy, *Fugitive* is unique among Hollywood dramas in its indictment of the system; bidding a final farewell to her husband (Paul Muni), Glenda Farrell asks "How do you live . . . I steal!"

The Battle of Algiers

This highly influential 1966 film, depicting the African rebellion against the French between 1954 and 1957, won 11 international awards, including the Best Picture Award at the Venice Film Festival. Gillo Pontecorvo (*Kapo, Burn!*) staged totally convincing scenes of massive street demonstrations and riots. The staggering, newsreel-like authenticity of these scenes and the vital spontaneity of the performances and camerawork give *The Battle of Algiers* a unique dramatic impact.

By intercutting intimate scenes of personal dramas (such as the moving wedding sequence) with journalistic coverage of mass movements (such as the spectacular street-fighting sequences), Pontecorvo expresses a belief that no one's private life is unaffected by the tidal waves of history.

We're Alive

This 1975 video film powerfully conveys the deepest thoughts and feelings of the women inside the California Institute for Women. These articulate prisoners openly discuss their lives, sexuality, and methods of survival; they constantly inform us about the law and punishment in California with facts on drugs, racism, recidivism, and most particularly the hated indeterminate sentence.

Los Ninos Abandonados

Los Ninos Abandonados is an exquisitely photographed film portraying a band of homeless children in the streets of Colombia. It is a rare document which spotlights the enormous problem of castoff young people in Latin America, and simultaneously shows the sharing and cooperative values necessary for them (and us all) to survive. Through a subtle blending of poignant images, Lion depicts the varied emotional quality of their lives in an intensely intimate, lyrical manner.